On a rock, whose haughty brow
Frowns o'er old Conway's foaming flood,
Robed in the sable garb of woe,
With haggard eyes the Poet stood;
Loose his beard and hoary hair
Streamed, like a meteor, to the troubled air,
And with a Master's hand, and Prophet's fire,
Struck the deep sorrows of his lyre.

The Figures Designed by Hull and the Landscape by Middleton

H 1383

MUSICAL RELIC'KS

OF THE

WELSH BARDS:

PRESERVED, BY TRADITION AND AUTHENTIC MANUSCRIPTS,

FROM VERY REMOTE ANTIQUITY;

AND NEVER BEFORE PUBLISHED.

TO THE BARDIC TUNES ARE ADDED

Variations for the Harp, Harpſichord, Violin, or Flute.

DEDICATED, BY PERMISSION,

TO HIS ROYAL HIGHNESS THE PRINCE OF WALES,

By EDWARD JONES,

(TEACHER OF THE HARP,) AND

BARD TO THE PRINCE.

Native of Henblas, Llanddervel, Merionethſhire.

PART THE SECOND, CONTAINING THE MUSIC OF THE FIRST VOLUME.

THE SECOND EDITION.

" *Trwy 'r Dolydd tawo'r Delyn,*
" *Oni bo'r jâs yn y Bryn;*
" *O gywair Dant, a gyr di*
" *Awr orfoan i* Eryri!"——

Strike the Harp, whoſe echoes ſhrill
Pierce and ſhake the diſtant hill;
Far along the winding vale
Send the ſounds, till every gale
From the bright harmonic ſtring
Many a tone of rapture bring,
And to *Snowdon* waft on high
An hour of tuneful ecſtaſy!——

——" *Si quid mea carmina poſſunt,*
" *Æonio ſtatuam ſublimes vertice* Bardos;
" Bardos *Pieridum cultores, atque canentis*
" *Phœbi delicias, quibus eſt data cura perennis*
" *Dicere nobilium clariſſima facta virorum,*
" *Aureaque excelſam famam ſuper aſtra locare.*"

Lelandus in Aſſertione Arturi.

LONDON:

Printed for the AUTHOR, and Sold at N° 3, in GREEN STREET, Groſvenor Square.—1800.

Price 15 s.

Entered at Stationers Hall.

To His Royal Highness
George Augustus Frederick Prince of Wales.

Sir,

These ancient Remains of the Welsh Bards, which I presume to lay before your Royal Highness, are, I would hope, not unworthy of such distinguished patronage.

In the country from which you derive your august title, Music has ever been numbered among its chosen entertainments; and, when united with Poetry, afforded a species of luxury, innocent and instructive.

There was a time, when the Princes of Wales claimed as their prerogative, to preside in the Congress of the Bards, and thought it not unbecoming their station to assign, in person, those rewards, which were decreed to merit in that famed solemnity. The name of the Bard was revered by Royalty itself: and the number and skill of his Poets gave dignity to the throne of the Prince, and stability to his renown.

Many of the following compositions have often resounded, in the day of festival, through the Halls of your illustrious Predecessors: and I am persuaded that your Royal Highness will feel some interest in restoring to public notice, what has received so honourable a sanction; and will deign to ratify with your approbation these venerable remains of Harmony and Poetry, which descend to you as your hereditary right.

The facility with which your Royal Highness has condescended to become the Patron of this work, is a noble proof of an early attachment to the interests of polite literature, and a favourable presage of its future and permanent welfare.

Whatever be the success of this attempt to save from oblivion the remaining vestiges of the Bards, it will serve as a memorial of the zealous veneration I shall ever entertain for your Royal Highness's person and noble protection of the Arts, while I have the honour to be,

Your Royal Highness's
Most Dutiful and
Most Devoted Servant
Edward Jones.

Gorhoffedd Gwyr Harlech. — The March of the Men of Harlech *

Majeſtic

* Harlech Caſtle, in Merionethſhire, was formerly a celebrated Fortreſs, and is ſaid to have been built by that war-like Prince, Maelgwn Gwynedd about A.D. 530. In the beginning of the Sixth Century it was called Twr Bronwen y Brenhinoedd, from Bronwen, the Daughter of Prince Llŷr of Harlech, who probably lived in the Caſtle; and the higheſt Turret of it, to this day, goes by the name of Bronwen's Tower. This Fortreſs was rebuilt, or repaird, about the Year 877, by Collwyn ab Tangno, one of the fifteen Tribes of North Wales, and Lord of Evionydd, Ardudwy and part of Llŷn; and from him it was called Caer-Collwyn, or Collwyn's Caſtle. This venerable Caſtle is perhaps the oldeſt remains of all the Britiſh Forts; and a moſt ſtately Structure of invulnerable ſtrength both by Art and Nature, being ſituated on a lofty Rock which commands a fine Bay of the Sea, and the Paſsage of entrance upon that Coaſt. — Nennius's Brit: Hiſt: and from Ancient M.S.

Meirionydd † — The Country of Merioneth.

Affectionately

† The County of Merionydd has always been famed for Muſic, Poetry, and Hoſpitality.

Tribann — The Sophist, or Harrison's Jig

Maestoso

Wyres Ned Puw — Ned Pugh's grand-daughter

Amoroso

Con Spirito

Erddigan Caer Wann. — The Minstrelsy of Chirk Castle.*

With Energy

Variation.

* Castell y Wann, or Chirk Castle, in Denbighshire, is the grand Mansion of the Middletons, and the most perfect habitable Castle in Wales: It stands upon an eminence, and commands a most beautiful picturesque Country. When it was occupied by its ancient Barons it appears to have been the receptacle of Bards.

Tribann — The Sophist, or Harrison's Key

Maestoso

lr

lr

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*Gogerddan.**

Graceful

* Gogerddan is the name of a Seat near Llanbadarn, in Cardiganſhire; which was the reſidence of the Famous Bard, Rhyddcrch ap Ieuan Llwyd, about the year 1394, and is now the patrimony of Edwd. Loveden Esqr.

Mallaod Dôlgellau. — The Gallantries of Dôlgellau.

Slow and Expreſſive

Ergyri Wen. — White Ingredon

Moderate time

‡ This Monarch of the Cambrian mountains was anciently held in the highest veneration among the Britons.

Hob y Deri Dando.—Away my lord to the Oaken grove.

This favourite Air is ſung very differently in South Wales to what it is in North Wales, & both ſo pretty that I am perplex'd in the choice; therefore, ſhall preſent my readers with both.

The Burden — perhaps ſhould be ſung by another Perſon

Mi af'i ben y bryn rhag bodd-i; Hob y de-ri dan-no: Sian fwyn, Sian!

p *f* The Burden *p*

Mi-af i'r a-fon fawr rhag llofg-i; Dynaganu et--to Sian fwyn Sian!

The Burden

Mi-af'i'm gwely rhag to'-ri' ngwadd-w; Och o dru-an Siân. Os fy nghar-iad

p

i-fu far-w; Siân fwyn, tyr'd i'r llwyn; *Ni fon-iai ond am Siân-tan fwyn: Sian fwyn Sian!

*An invitation to the Oaken Grove was uſual with lovers in former times: alſo, to drive Hogs to feed on Acorns.

Hob y Deri Dando.—Away my lord unto the green Oak.

As ſung in South Wales.

Chearful The Burden

Ca-ru'm hell a charu'n a-gos, Hob y de-ri dan-do: Newid Ca-riad pôb py-thef-nos

Burden

Dy-na ga-nu etto. Er hyn i gyd fi a llfyngha-lon, Siân fwyn Lai na chân-u 'm

hên gar-ia-don, o 'r brwyn, de-re de-re'r llwyn; ni fonna i twy am Siân-tan fwyn.

There is another very Ancient Tune that bears a ſimilar name to the above; A Rhapſody of it, as formerly uſed with the Cowydd Pedwar, concludes each ſtanza as follows.

"Nawdd Mair a nawdd y gróg, - - - - - - - - The protection of Mary & protection of the Croſs;
Hai down ir deri danno." - - - - - - - - - - Come let us haſten to the Oaken-Grove.

Which is the burden of an old Song of the Druids, ſung by the Bards and Vades, to call the people to their religious aſſemblies in the Groves. Alſo, it is evident that the old Engliſh Song,

"Hie down, down derry down?" ———

Alſo, "In Summer time when leaves grow green,
Down, a down, a down?
- - - - - - - - - - -

Maypen Cynwyd.* — The [illegible]

Tenderly

Cynwyd was a man's name, and Cynwydion was the name of the Clan and Land; from which the Village of Cynwyd in Merionethshire derives its name.

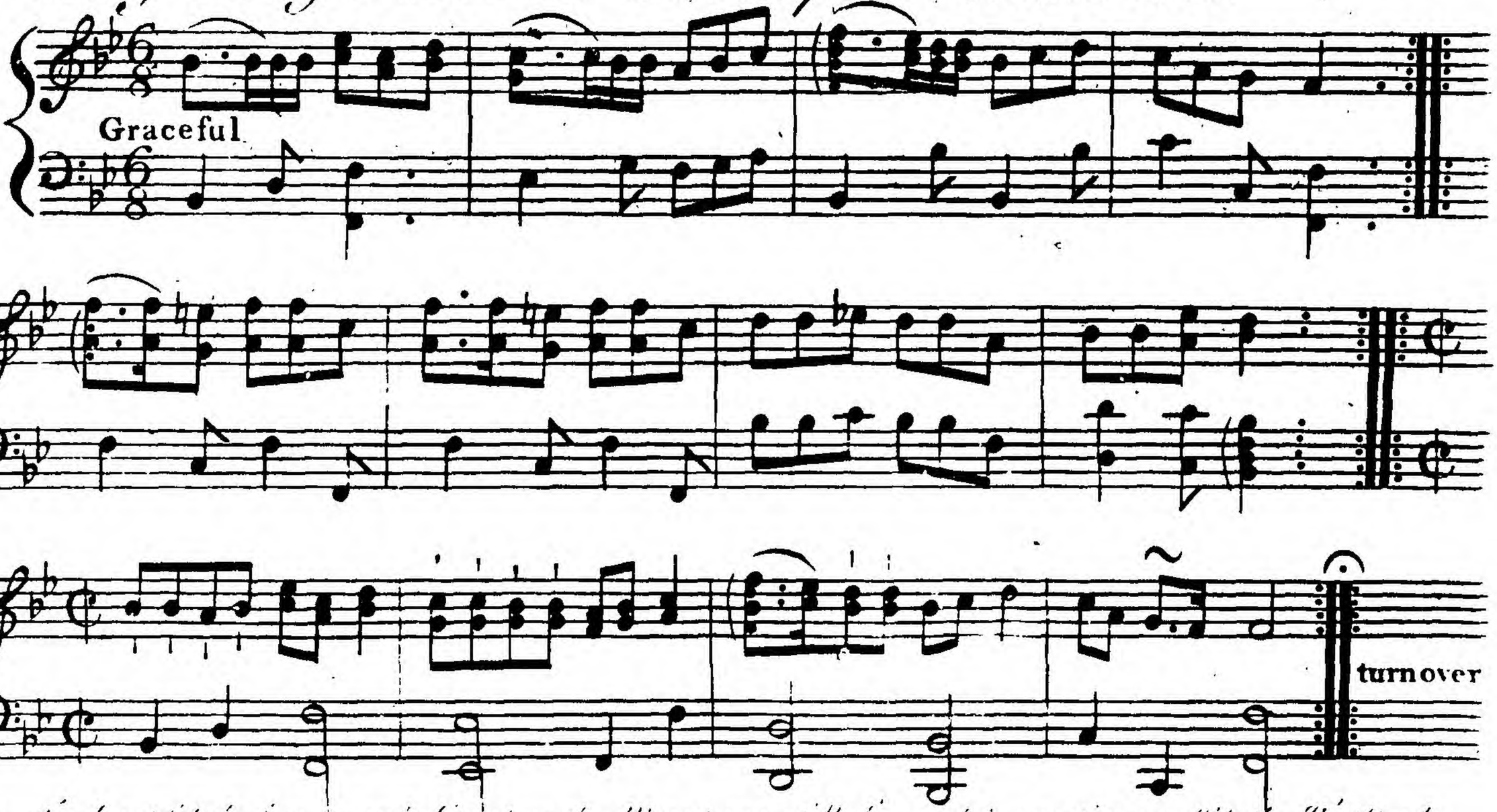
Difyrrwch Gwŷr Dyfi.* — The Delight of the Men of Dovey.

Tenderly

Variation.

* Aber Dyvi [illegible] Seaport in Merionethshire, also a considerable river which [illegible] North and South Wales.

Tôn y Cuilog Dû. — The Tune of the Black cock.



** this beautiful tune is an inhabitant of the Mountains of Wales and is sometimes call'd the Heathcock Black-game; which by reason of incorporating with tame hens become very rare.*

A Song of the wooing of Queen Catherine by Sir Owen Tudor, a young Gentleman of Wales.

Whilft King Henry V: was purfuing his conqueft in France, Charles VI: unable to refift his victorious arms, came to a treaty with him, and in the year 1420, King Henry was married to Catherine, the daughter of Charles; by virtue of which the latter acknowledged Henry, Regent of France, during his Life time, and after his death abſolute fovereign of that kingdom. The chriſtmas following King Henry brought his Queen over to England, where ſhe was crowned on the 24 feb^{y}. 1421. The ſeaſon of taking the field being come, and the Dauphin having levied freſh forces, King Henry haſtened over to France, whither his Queen could not accompany him, being at that time with child, and on the 6th of December following ſhe was deliver'd at Windſor of Prince Henry, who ſucceeded his Father. The April following ſhe paſsed over to France with large reinforcements for her huſband; he being at that time very ill of the Dyſentery, of which he ſhortly after died. Soon after, Queen Catherine return'd to England. It was impoſsible that a young handſome widow, of her dignity could live without a number of admirers; and in the foremoſt rank appear'd Sir Owen Tudor,[+] of Pen-Mynydd Môn, in Angleſsey; who was a graceful and moſt beautiful perſon, and deſcended from the ancient welsh Princes. (This Owen was ſon of Meredith ab Tudor ab Gronw ab Tudor, ab Gronw, ab Ednyfed Fychan, baron of Brinffengl, in Denbigh-land, Lord of Cruceth; and ſo lineally deſcended from King Beli the great. His genealogy was drawn out of the chronicles of Wales, by order of King Henry the Seventh, and is to be found in the appendix of Caradoc's hiſtory of Wales, the laſt edition.)

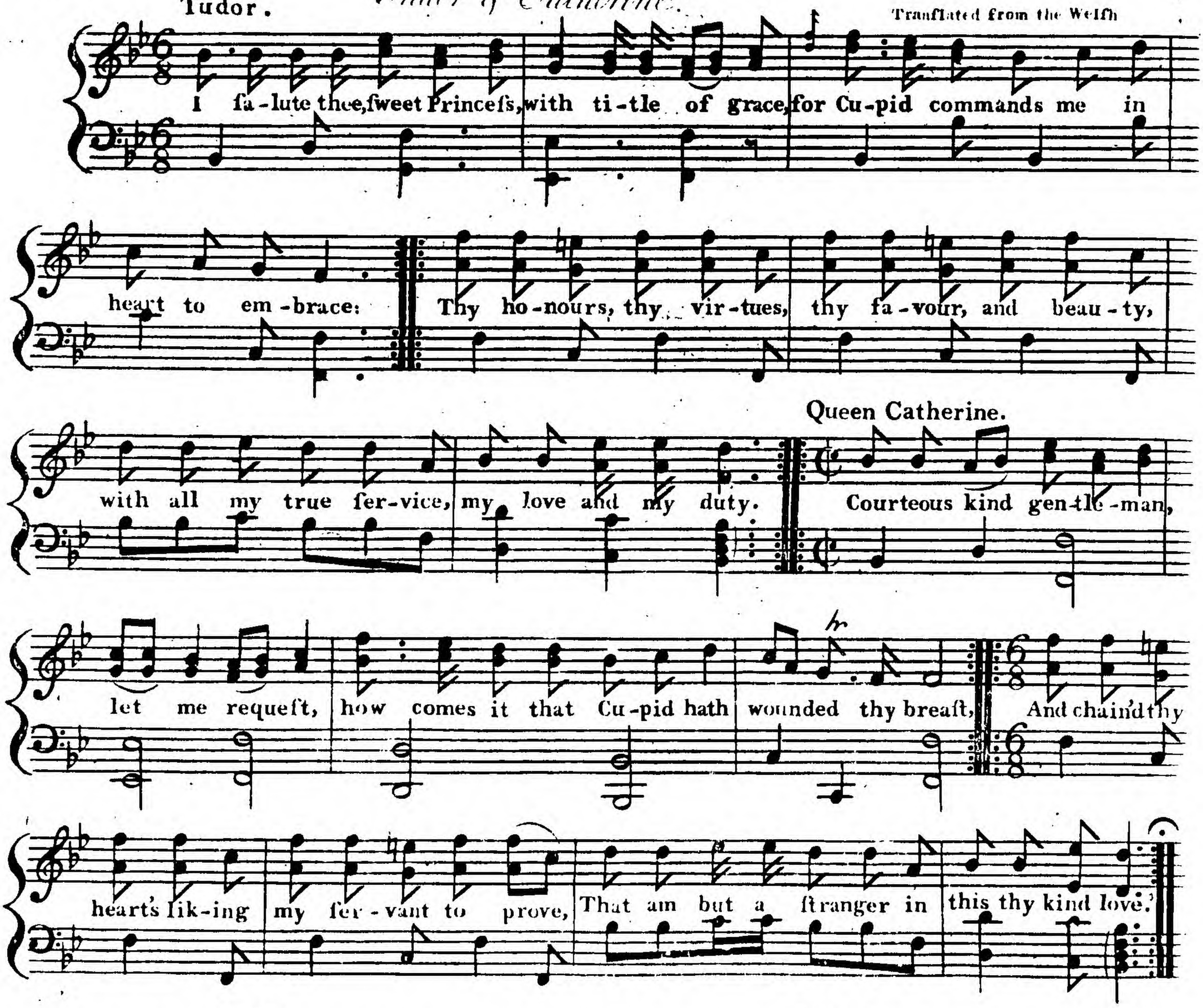
Sir Owen Tudor was an officer of the Queen's houſehold, and being comely and active, he was deſired to dance before the Queen; & in a turn not being able to recover himſelf, fell into her lap, as ſhe ſat upon a little ſtool with many of her ladies about her. Soon after, he won her heart and married her; and by him ſhe had three ſons; of whom Edmund the eldeſt, was created Earl of Richmond, and was Father to King Henry the 7th. The ſecond Son was Earl of Pembroke. — Queen Catherine ſurvived this huſband alſo, and then retired into the Nunnery of Bermondſey in Surry, where ſhe died in the 14th year of the reign of her Son Henry the VI.

[+] *Hall's Chronicle describes Owen to be as follows.*

"Owen ap Meredith ap Tudor was a beautiful person, furnished with many goodly gifts both of nature & of grace, called Owen, which was by birth & parentage descended of Cadwaladar: but being of little substance, he married Queen Catherine, the mother of King Henry the VI." — *Tudor married Queen Catherine in the year 1428. See Rymer's Fœdera Vol. X. p. 562.*

Tudor. *Tudor & Catherine.*

Tranſlated from the Welſh



Tudor.
If but a ſtranger, yet love hath ſuch power,
To lead me here kindly into the Queen's bower;
Then do not, ſweet Princeſs, my good will forſake,
When nature commands thee a true love to take.

Queen.
So royal of calling and birth am I known,
That matching unequal, my ſtate's overthrown:
My titles of dignity thereby I loſe,
To wed me and bed me, my equal I'll chuſe.

Tudor.
No honors are loſt (Queen) in chuſing of me,
For I am a Gentleman born by degree,
And favors of Princes my ſtate may advance,
In making me noble and fortunate chance.

Queen
My robes of rich honors moſt brave to behold,
Are all o'er imboſsed with ſilver and gold,
Not therewith adorn'd, I loſe my renown,
With all the brave titles that wait on a crown.

Tudor
My country, ſweet princeſs, more pleaſure affords,
Than can be expreſsed by me here in words:
Such kindly contentments by nature there ſprings,
That hath been well liked of Queens & of Kings.

Queen
My courtly attendants are trains of delight,
Like ſtars of fair heaven all ſhining ſo bright:
And thoſe that live daily ſuch pleaſures to ſee,
Suppoſe no ſuch comfort in country can be.

Tudor
In Wales we have fountains, no cryſtal more clear,
Where murmuring muſic we daily may hear,
With gardens of pleaſure, and flowers ſo ſweet,
Where true love with true love may merrily meet

Queen
But there is no tilting nor turnaments bold,
Which gallant young ladies deſire to behold,
No masks, nor no revels, where favours are worn,
By Knights, or by Barons, without any ſcorn.

Tudor
Our maypole at Whitſuntide maketh good ſport,
And moves as ſweet pleaſures as yours do in court,
Where on the green dancing for garland and ring
Maidens make paſtime and ſport for a King

Queen meet,
But when your brave young men and maidens do-
Whilſt ſilver-like melody murmuring keeps,
Your muſick is clowniſh and ſoundeth not ſweet,
And locks up your ſenſes in heavenly ſleeps.

Tudor

Our Harps, our Tabors and Crwths ſweet humming— drones,
For thee, my ſweet Princeſs, make muſical moans:
Our morris maid-marrians deſire to ſee
A true-love knot tied, between thee and me.

Queen

No pleaſure in country by me can be ſeen,
That have been maintain'd ſo long here a Queen,
And fed on the bleſsings that daily were given,
Into my brave palace, by angels from heaven.

Tudor

Our green-leav'd trees will dance with the wind,
Where birds ſit rejoicing according to kind;
Our ſheep with our lambs will ſkip and rebound,
To ſee thee come tripping along on the ground

Queen

What if a kind Princeſs ſhould ſo be content,
By meekneſs thus moved to give her conſent,
And humble her honors, and bate her degree,
To tye her beſt fortunes, brave Tudor, to thee?

Tudor

If to a Kingdom I born were by birth,
And had at commandment all nations on earth,
Their crowns, and their ſceptres ſhould lye at thy feet,
And thou be my Empreſs, my darling ſo ſweet.

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I fear not to fancy thy love-tempting tongue,
For Cupid is coming, his bow very ſtrong;
Queen Venus once miſtreſs of heart-wiſhing pleaſu
We over-kind women repent us at leiſure.

Tudor

May never fair morning ſhew forth his bright beams,
But cover my falſhoods with greateſt extremes,
If not as the Turtle I lye with my Dove,
My gentle kind Princeſs, my Lady, my love.

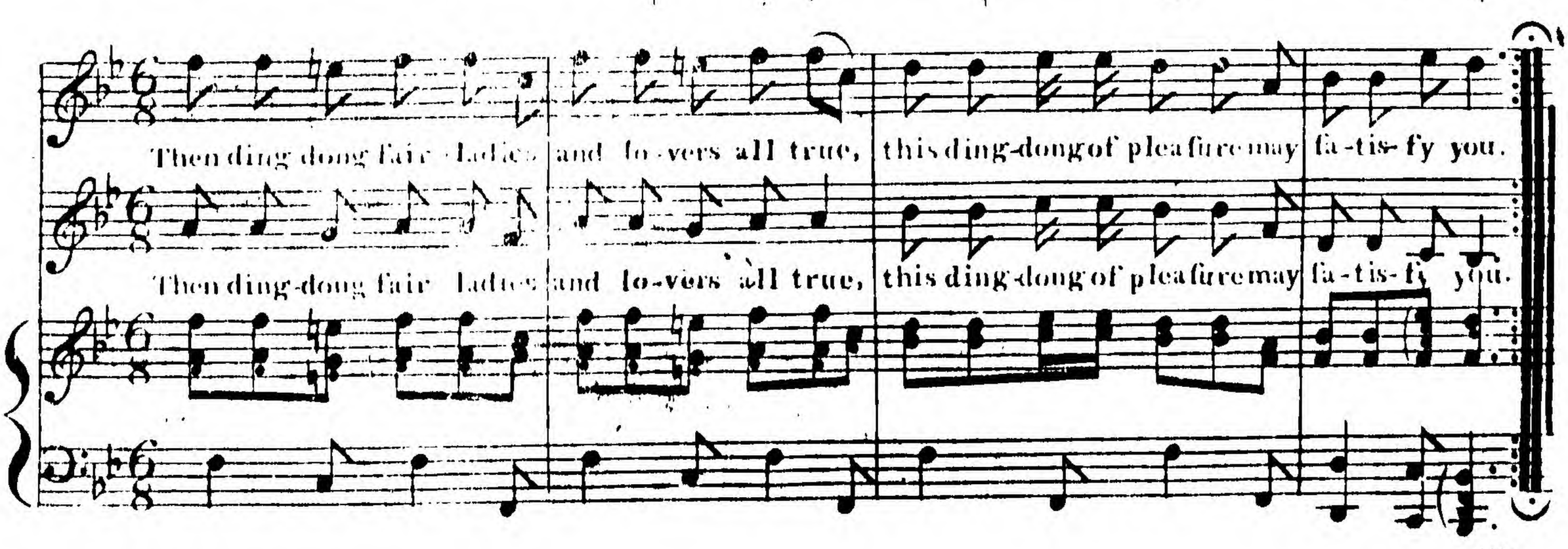
Queen

Hie then into Wales, and our wedding provide,
For thou art my bridegroom, and I'll be thy bride,
Get gloves and fine ribbons, with bride-laces fair,
Of ſilk and of ſilver for ladies to wear.

Tudor

With garlands of roſes, our houſe-wifely wives,
To have them adorned, moſt lovingly ſtrives;
Their bride-cakes be ready, our Pibgorns do play,
Whilſt I ſtand attending to lead thee the way.

A Duet: Both together.



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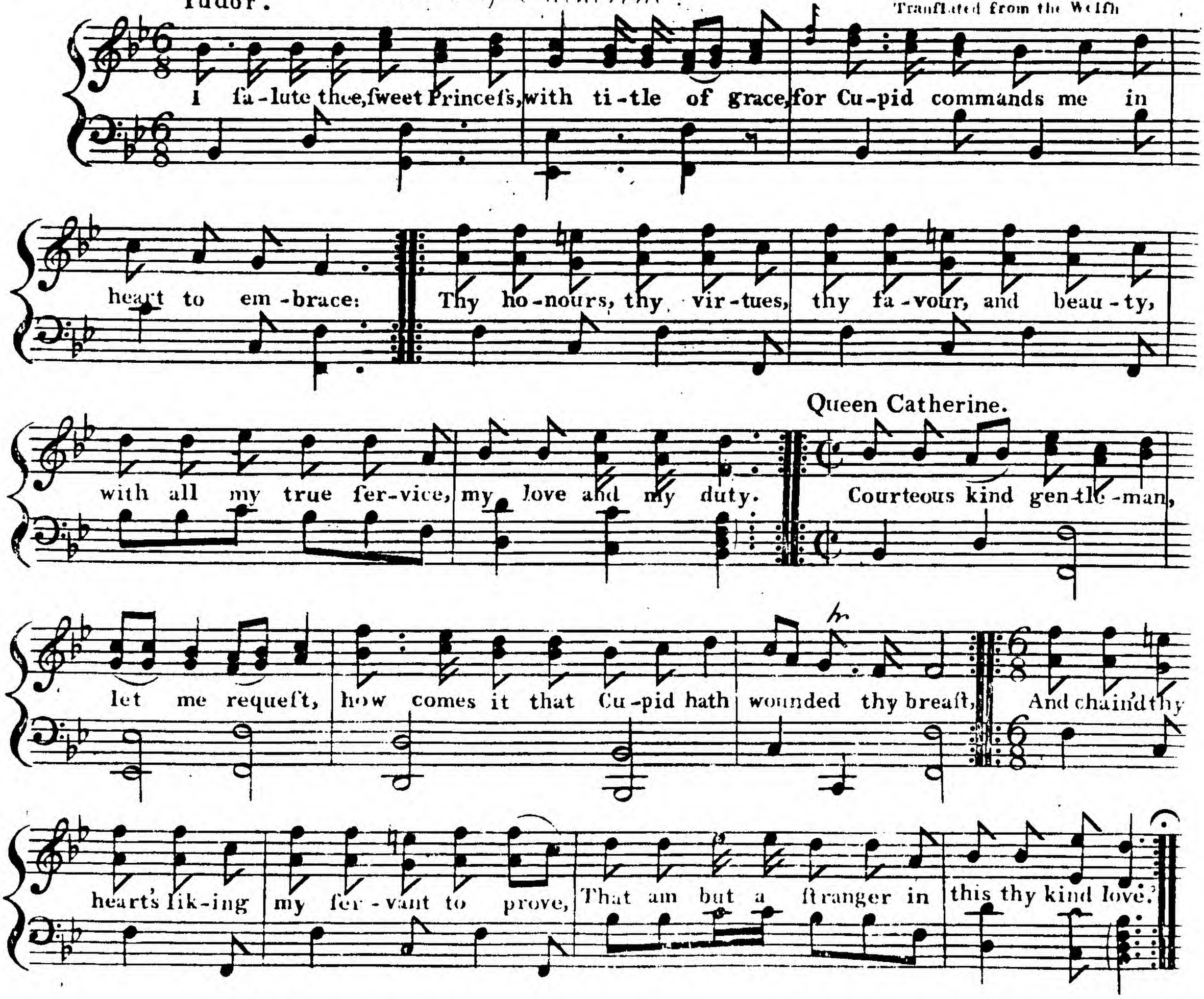

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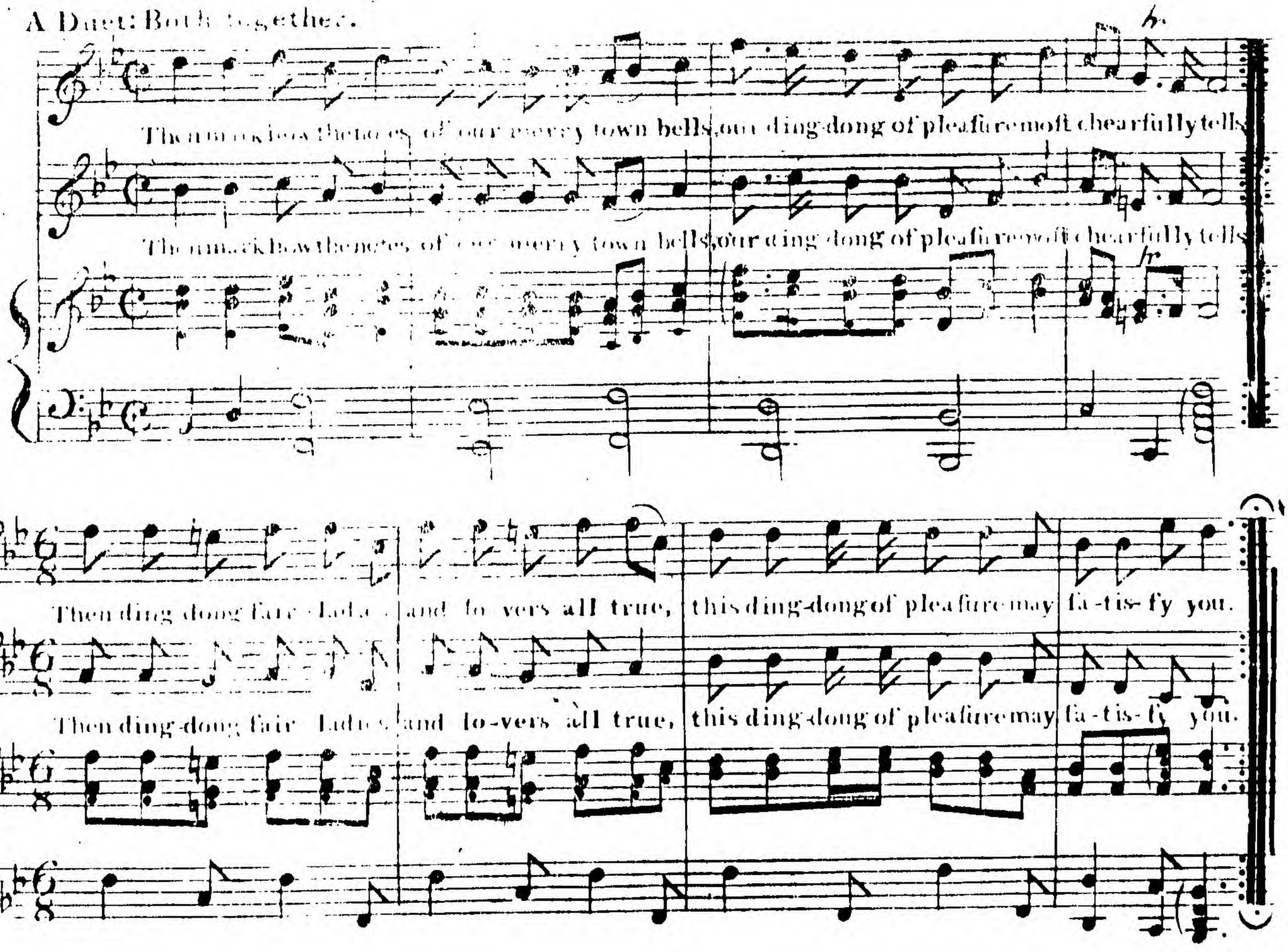


Expreſſive

† Pendulus brevis, or the Black-cap, is a bird that ſings very finely; and on that account is called the Mock-nightingale: but whether this Tune alludes to that Bird, or is an imitation of the Night-ingale, I will not determine.

8.

Cwsc'r Wenyuen. Welcome the Bee

Minuet

Bloden'r Cwynnygdd.— The Bir[illegible] the Honey-suckle

Minor

Diddyll y Dwnn.— The Ebb of the Tide

Gavlne

D.C. 1st Minuet

The Key [illegible] Welsh Music, which is calld. Gogyuhire. The Bar third above the Key-note being flat.

Mi wel-li lle-lo gan Gwen-no, ai loud o Snitfin yn-ddos mi-ta-fel wath fi

Yn ddi feth, ror-cu-i beth o bo-no, mi car-odd ôn glep!

Serch Hudol. — The Allurement of Love.

Pathetic

hr

Cerdd yr hên-nôr or Coed. — The Song of the old man of the Wood.

Slow

Dymma ha-nes gwych iw gofio, I'r fawl fydd ac 'wyl — ys ganddo;

I fol-ian-u Duw yn ffyddlon, Mae'n ddi-ddan-wch mawr i ddynion. &c.

Ffarwel Fienegetid. — Adieu to my Juvenile Days.

Rathergay

hr

Var 1

, the Bass may be play'd an Octave higher

Var. 2.

Var. 3.

Var. 4.

Pia

Ursula. { ...ery, whether this was St. Ursula, Daughter of Dinotus King of Cornwall, that was demanded in marriage by Conan Meriadog, the conqueror of Bretagne in France;) and who embarked with a Colony of Virgins, to match with the British Legions settled in that Province. Brit: Sancta.

Graceful

Höffdal. Horum ab Ifan. — ...Ex Cathedra Horum ab Ifan

Slow

Tib. & Tymp.

Cedind, yr Hand.* — The Rising Sun.

Majeftic

*The Subject of this Air Mr Handel has borrowed, and introduced it in the Duet of happy pair in his Oratorio of Acis & Galatea.

Ejjee Bird. — The little Bird.

Chearful

Cymmer Bŷd dim blaen. — Come the World before me.

Animation

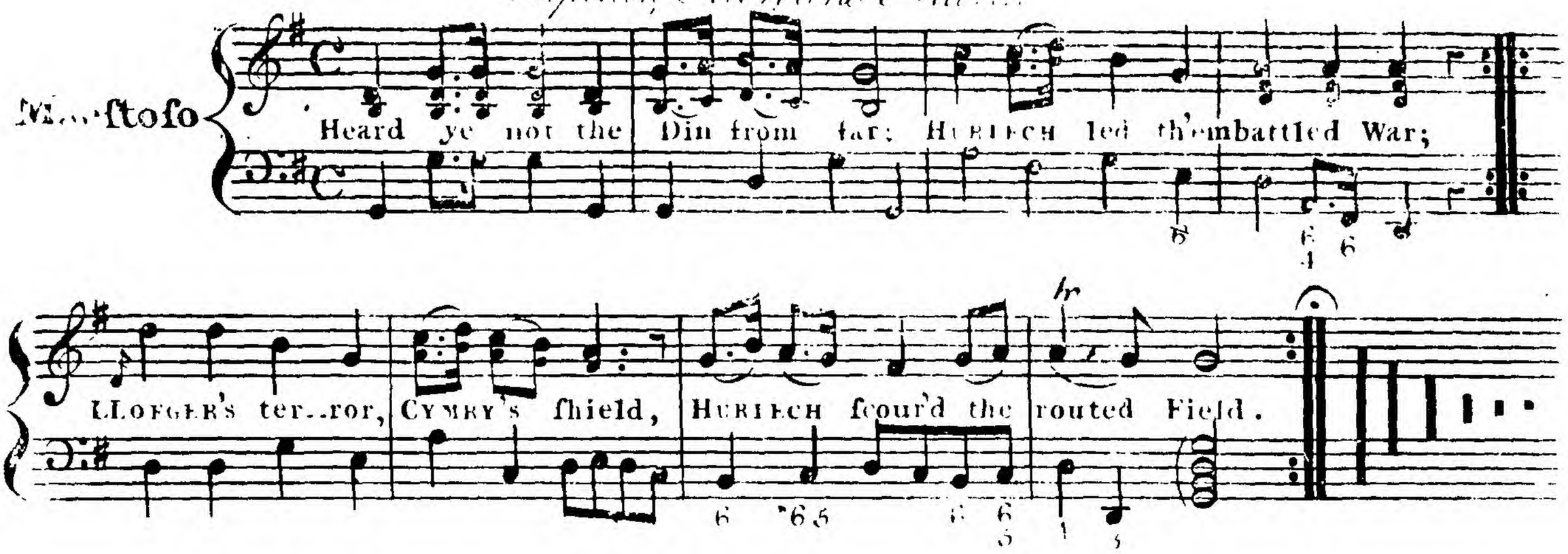
Var.

Ysgin . dau. The Golden Rope.

Moderately
-fait.

Ysgin . dau;

as played in ſome other parts of Wales; which may ſerve as a Variation to the above.



2

Wolves, that hear their young ones cry,
Tamer on the Spoilers fly:
Harvefts, to the flames a prey,
Periſh flower ſtill than they.

3

Thine, ſwift CYNAN, thine the race
Where the Warrior's line we trace:
Brave TYNDAETHWY, boaſt to own
HUBLECH for thy braver Son.

4

Swift the rapid Eagle's flight,
Darting from his airy height:
Swifter HUBLECH's winged ſpeed
When he bade the battle bleed.

5

Streng the Stream of OGWEN deep
Thund'ring down his craggy Steep:
Stronger HUBLECH's matchleſs might,
Raging thrô the ranks of fight.

6

WYDDFA's ſnows for ages driv'n,
Melt before the bolts of Heav'n:
Blaſted ſo by HUBLECH's Eye
Hearts of Heroes melt and die.

7

Stung with terror fly the deer,
The Pack' wild uproar buſting near:
So, by HUBLECH's voice diſmay'd,
Hoſts of Heroes ſhrunk and fled.

8

"Raiſe your Harps, your Voices raiſe,
Grateful ev'r in HUBLECH's praiſe:
HUBLECH guards GWYNEDDIA's Plain,
Bloody HENRY thirſts in vain!

9

Louder ſtrike, and louder yet,
Till the echoing Caves repeat;
"HUBLECH guards GWYNEDDIA's Plain,
Bloody HENRY thirſts in vain.

10

Hence aloof, from CYMRY far
Rage, thou Fiend of horrid War;
CYMRY's Strength in HUBLECH's Spear
Mocks the Rage that threatens here!

11

Long, too long, a Ruffian Band,
Murd'rous SAXONS ſpoil'd the Land:
HUBLECH roſe; the Waſte is o'er.
Murd'rous SAXONS ſpoil no more.

12

LLOFGER now ſhall feel in turn
CYMRY's Vengeance too can burn
Thirſt of Blood, and Thirſt of Spoil,
On the Plund'rers Heads recoil.

13

Fly the Doves when Kites purſue?
Daſtards! ſo we ruſh on you:
Flight ſhall fail, nor Force withſtand,
Death, and Horror fill your Land.

I am much indebted to the kind Mr. LANCASTER, for the animated and faithful verſion of the Poem by MEREDYDD ab ITHEL. Probably the Morgan who was Captain of the Guard to Griffith Mac mount the year 1294; who after by intended by Country from the inſultions of the Saxons, and chiefly drove the Earl of Chester of thoſe Lands which he had torcibly ſo wreſted from Morgan's Anceſtors. In a ſubſequent Battle Morgan was ſurprized by the Saxons at the aſſy, thence ſo Edward the Firſt. See Powel's Hiſt. Wales.

Animato

p

f

tr

tr

tr

tr

Largo

f

tr

Cudyn Cuyn — Wiola Locka.

Maestoso

tr tr

tr tr tr

N. Haydn

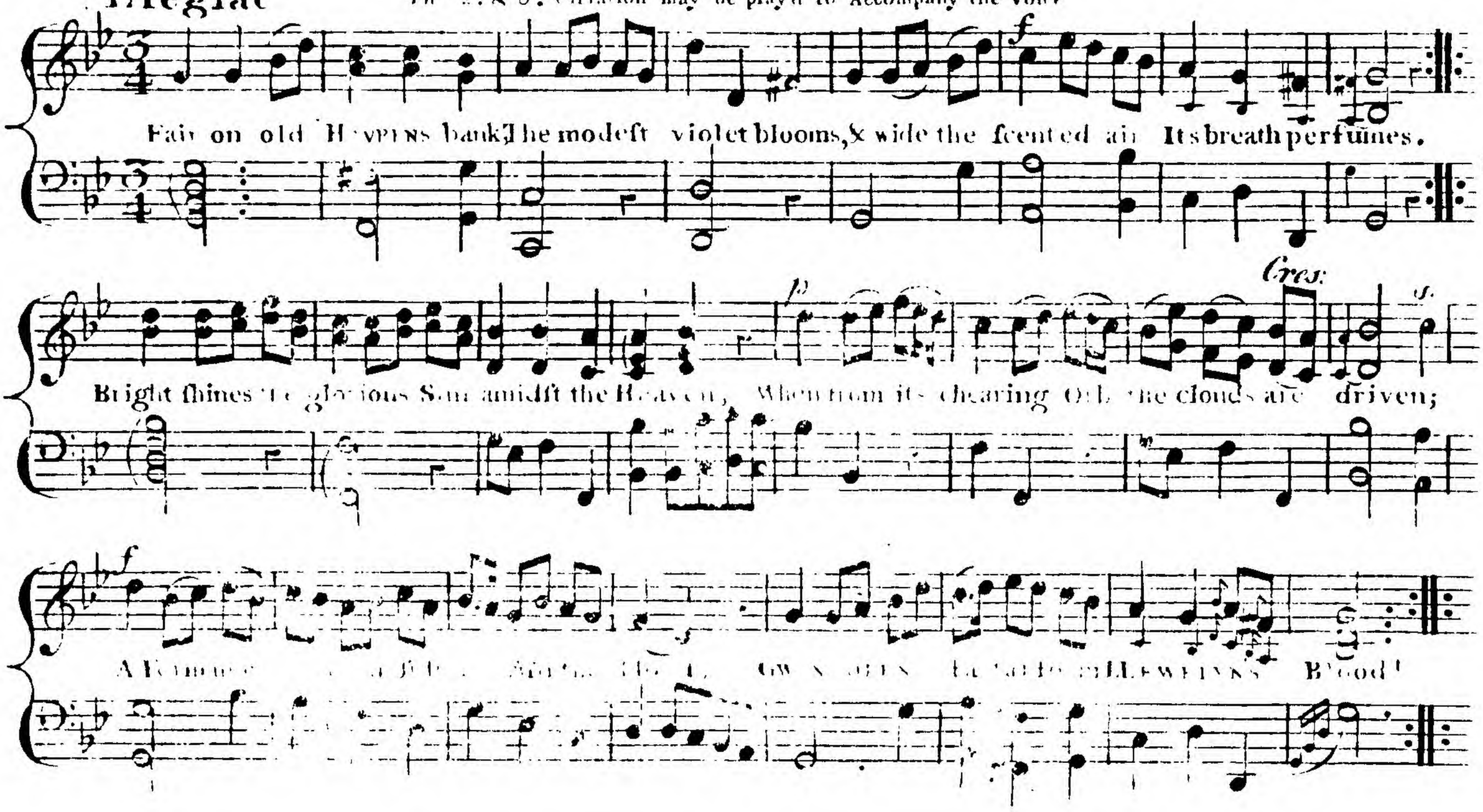
Largo

tr

Morva Rhuddlan.

Elegiac

Th 2d & 3d Variation may be play'd to Accompany the Voice



2

For Her in Arms oppoſed,
Contending Warriors ſtrove,
'Twas Beauty fir'd their Hearts
Gwendolen's Love.
On Morva Rhuddlan's Plain the Rivals ſtood,
Till Morva Rhuddlan's Plain was drench'd in Blood:
Not all proud Loegr's might could Cymry quell,
Till foremoſt of his Band young Griffith fell.

3

Gwendolen ſaw him fall,
And "O the Maiden cried,
Could Maiden Prayers avail
Thou hadſt not died!
Diſtracted to the Plain Gwendolen flew,
To bathe her Hero's Wounds, her laſt Adieu!
Faſt o'er her Hero's Wounds, her Tears ſhe ſhed
But Tears alas! are vain..his Life was fled _ _ _

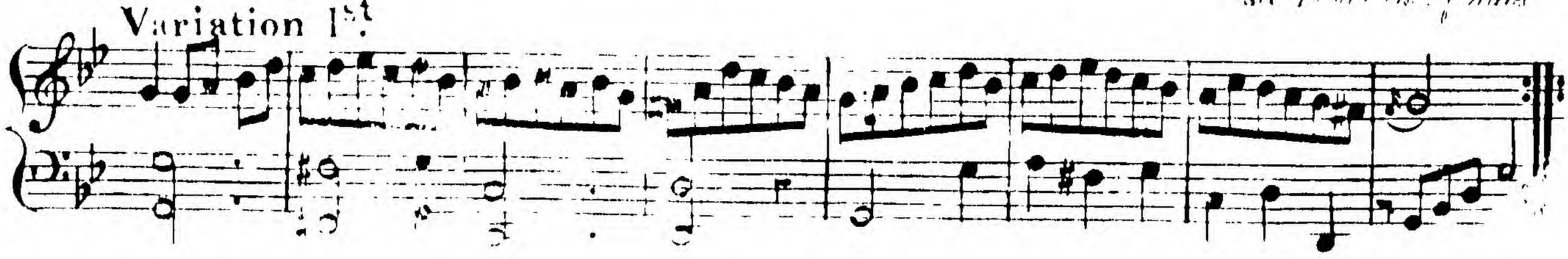
4

O then for Griffith's Son,
Ye Maids of Cymry mourn;
For well the Virgins Tear
Becomes his Urn.
Nor you, ye Youths, forbid your Tears to flow,
For they ſhall beſt redreſs, who feel for Woe.
Sweet ſleep the lovely Maid wept by the Wave
For, ah! ſhe died for him ſhe could not ſave!

Morva Rhuddlan, or the Plain of Mourning, was the Scene of a bloody Battle between the Welch & the Saxons, in the Reign of Edward the Firſt, the Welch commanded by Llewellyn and their Monarch Caradoc fought with great Valour, but were overpowered by Numbers, & Caradoc was taken Priſoner. The words were adapted to the Plaintive Welch Air, called Morva Rhuddlan, and is a Dirge or Lamentation on the Death of the Brave Men who fell in that Battle, & a Reflection on the Miſeries of War.

Sec. Pianoforte Viol. Flutes

Variation 1st.



Var: 2d

w

lilli

w

Var: 3.d

Var: 4.th

Var 5th.

y Cidlon Drom _ The Mossy Moor.

Pathetic

hr

p

f

Twll yn ei boch. _ The Dimpled Cheek.

Cantabile

Ffarwel Ffranfes.

Affetuofo.

Ffarwel Ned Puw.

Maeftoſo

Plygiad y Bedol-fâch

Maeftoſo

Tri hanner Tôn.

Gig.

Diddanwch Gruffydd ap Cynan.*

Andante Affetuoſo

Adagio

* Prince GRUFFYDD AP CYNAN, the great Patron and Reformer of the Bards; Flourished [illegible]

Rhyban Morfydd

Ad Libitum

Pia

For

Merch Megan.

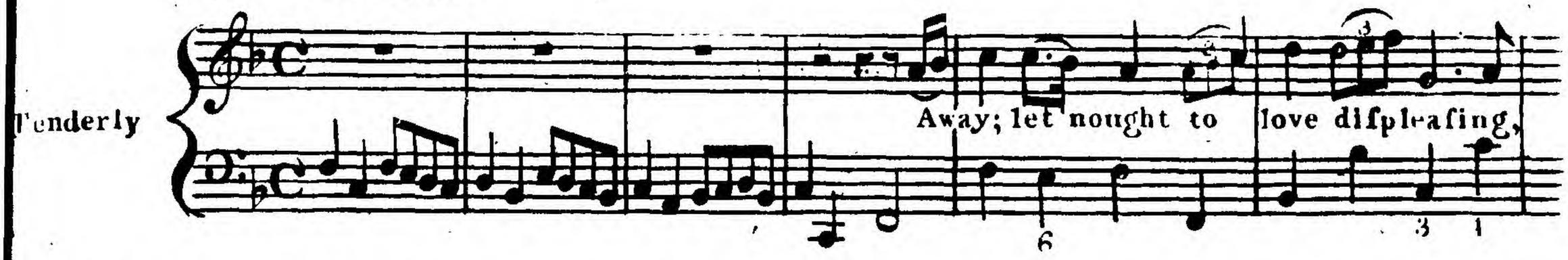
Amoroso

Glàn meddwdod mwyn.

Tempo di
Minuetto

Blodau'r Grùg.

Winifreda.*



What tho' no grants of royal donors
With pompous titles grace our blood!
We'll shine in more substantial honors,
And to be noble we'll be good.

3

Our Name, while Virtue thus we tender,
Will sweetly sound where-e'er 'tis spoke:
And all the great ones, they shall wonder
How they respect such little folk.

4

What tho' from fortune's lavish bounty,
No mighty treasures we possess,
We'll find within our pittance plenty,
And be content without excess.

5

Still shall each kind returning season
Sufficient for our wishes give;
For we will live a life of reason,
And that's the only life to live.

6

Through Youth and Age in love excelling,
We'll hand in hand together tread;
Sweet-smiling Peace shall crown our dwelling,
And babes, sweet-smiling babes, our bed.

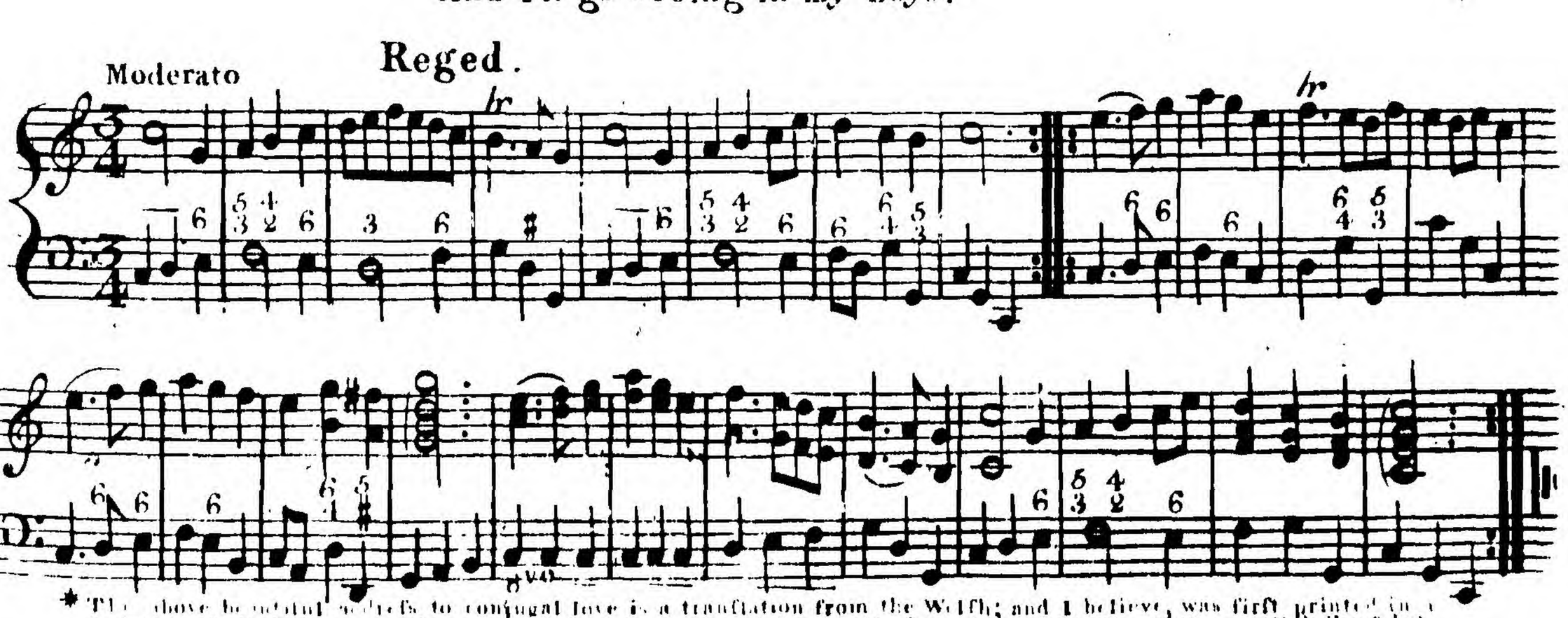
7

How should I love the pretty creatures,
While round my knees they fondly clung;
To see them look their Mother's features,
To hear them lisp their Mother's tongue.

8

And when with envy time transported,
Shall think to rob us of our joys;
You'll in your Girls, again be courted,
And I'll go wooing in my Boys.

Reged.



* The above beautiful address to conjugal love is a translation from the Welsh; and I believe, was first printed in a Volume of Miscellaneous Poems, published by D. David Lewis, 1762, and now set to the old Tune called, Hen Sibyl

Maeſtoſo

Chorus

Er bod rhai yn taer-u'n gal-ed,
Fain would ſome with vows perſuade me,
Ddar-fod i-mi goll-i 'nghariad;
That my faithful ſwain has fled me;
Ar hyd y nós.

Min-nau ſydd heb fed-ru coel-io, I mi goll-i 'nghar-iad ei-o, I-mi goll-i 'nghar-iad et-to.
But my beat-ing heart will fal-ter, Ere it thinks his heart can alter, Ere it thinks his heart can al-ter.

Cho.s

Ar hyd y nos.

Variation 1.st

Var: 2.d

Var: 3.d

Var: 4th

Harmonic - - - - - - - - - -

Var: 5th

Ffarwel Ednyfed Fychan

Moderato

hr.

hr.

hr.

hr.

EDNYFED FYCHAN, LORD of ERYN FFENIGL, held great power & authority in Wales, in the former part of the XIIIth. century. He was chief Counsellor & Minister to LLEWELYN the GREAT, & leader of his Armies against the SAXONS. He usually fought with great success, & bringing back from one of his battles the heads of three Saxon Generals whom he had slain with his own hands, was rewarded by that Prince with a new coat of Arms, viz. FESS, a CHEVRON between three SAXONS HEADS, proper, couped. Of him descended OWEN TUDOR, of Penmynydd, in the Isle of Anglesey, who married QUEEN CATHARINE, Wife of HENRY V.

Mallwraeth.

Moderately

* Mallwraeth is the name of a diſtrict of Land on the Sea Shore in Angleſey.

Dowch in Frwyſir. Come to Battle.

Majeſtic

Hob-y Dyllſ. The Sleepers.

Frifky

Fiddle Faddle.

A Dance

Dafydd y Garreg—wen

Elegiac

It is a general tradition in CAERNARVONSHIRE, that a Bard of this name lying on his death bed, called for his Harp, and performed this plaintive Tune, which he desired should be repeated at his Funeral. ever since it has been called by his name and that of CAEREG—WEN, the house where he lived in that county, which still remains. whether it was of higher antiquity, or was originally conceived by the dying Bard, is uncertain.

Languid and Slow

Cil y Fagyalch — The Blackbirds Retreat.

from a Manuscript

Cantabile

Cadiad yr Hedydad. The Rising of the Lark.

Moderato

P

Varia: 1st.

Varia: 2d.

Or Octave higher

Varia: 3d

conclude with the Subject.

Digan y Pibydd Coch.—*The Red piper's Melody.*

Tenderly

Pia

Hwb y Dyrif.—*The Deluding Song.*

Cantabile

a fragment.

The verses formerly sung to this fragment of Hwb y Dyrif, were of the Lampoon cast, and often performed with great humour, alternately somewhat in the manner of the Scotch Dr. Wolcot's Eclogues. It is now but little known in Wales, but I hope to be able to give it more fully in my Second Volume.

Megen a Gollodd ei gardas*. *Margaret that lost her garter.*

Majestic

Pia

For

Dewis Meinwen. — *The Fair one's Choice.*

Tempo di Minuetto

Absen-dôn — *The Absence Song.*

Arioso

* In the reign of King Edward the third, The Queen, or the Countess of Salisbury, is said to have dropt her Garter, in dancing a Minuet at Court. Query, whether it was Margaret, wife of Sir Wm Peito; See Ashmole, p. 438, 439 which the King picking up, and seeing some of his nobles smile, he said, Honi soit qui mal y pense. Let him be ashamed that has ever so evil a thought. The Motto of the Garter, declaring the honourable thoughts that should be one to the [illegible] their honour [illegible]

Triban Gwyr Morganwg.*

The War Song of the Men of Glamorgan.

Majeftic

Sibyl.

*Morganwg, fignifies Morgan's Territory; fo called from Morgan Mwynvawr, who was a great warrior and a popular Prince of Gla-morganfhire: In the latter part of his reign he was called Morgan Hen, becaufe he lived to be a hundred years old; and died at his Palace now called Margam, in the year 972. But whether this Tune Originated at that period, or from fome later occafion, is uncertain.

Moderato

For

Pia

For

Pia

For

Pia

For

Nòs Galan ✱ — New year's Night.

Oh! how ſoft my Fair one's bo- -ſom! fal lal &c - - - - Oh! how ſweet the grove in bloſſom! fal la &c - - - da dal la.

O mòr gyn-nes myn-wes mein-wen, fal lal &c - - O mor fwyn yw llwyn Meillio-nen; fal lal &c - -

Oh! how bleſſed are the bleſſes, dadlea dadlea lal lal la; Words of love, & mu-tual Kiſs-es. fal lal &c - -

O mor fel us yw'r cuſan-au, Gyda ſerch a mwyn-ion eirlau. fal lal &c - -

1st Var: 1.

Var: 2.

Var: 3:

Var: 4.

✱ The Druids always commenced their celebrations from the preceding Night. Cæſar's Commentaries Book 6 Chap: 16. See Keating and in the Brecon Archæol to this day [illegible] of the New year.

f

p

Harmonic

Var: 5

Var: 6

Tres y Garrey. Con con che spi.

Jig.

Allegro

Andante

Varia: 1.

Var 2.

Varia: 3.

Varia: 4.

Ymdaith Mwngc. — *The Monks's March.*

Maeſtoſo

Poco Allegro

Probably, this is the Tune of the Monks of Bangor if coed, in Flintſhire, when they marchd to Cheſter to aſsiſt Brochmael Yſgythrog Prince of Powis, with their prayers; againſt the inveſion of Ethelfred, King of Northumberland, about the year 603

Gwriad y Dydd — The Dawning of Day.

Moderato

D.C.

Symlen ben-bŷs* — The beckoning Fair one.

Andante Affettuoso

D.C.

Pia

Breuddwyd y Frenhines. — The Queen's Dream.

Arioso

* SYMLEN BEN BYS, was a favourite Bard of the great National Poet DAFYDD AB GWILYM, who flourished about the Year 1400. He wrote a Poem in its praise, which would induce us to think he had learned to play it on his Harp. See Jones's Relics of the Welsh Bards, page 18 &c

Amoroso

Mentra Gwen — Venus Gwen.

Alluding to matrimony.

Cantabile

See this Air in page 129.

Cantabile

Pen Rhaw.*

Moderato

Var: 1st

Var: 2d

* Dr RHYS's Grammar makes mention of a Lord named GRUFFYDD EIN RHAW, and probably this Tune was Composed about the beginning of the Fifteenth Century, or at least acquired the title at that time.

Var: 3.d

Var: 4th

Marded Arglwyddes Owen .. Lady Owen's favourite.

Arioso moderato

Mantell Siani — Jenny's Mantle.

Allegro

Y Gerddinen .. The Alexander Lyar's Favourite.

Andante

Blodau'r Drain . The Blossom of the Thorn.

Cantabile

Cres: f

*It is not to be wondered at, that our Ancestors admired the Mountain Ash, or Quicken-Tree; being certainly the most beautiful of all the Trees of the Field, when loaded with berries; which the peasantry of Wales gather to make Diod Grawn of, or Cravol drinks, which is somewhat like Cider, and very healthy and good when it is old.

Mwynen Môn_The Melody of Mona.

Adagio

Consèt Dafydd ap Gwilym

Allegro

Y Gâdlŷs._*The Camp of the Palace_or, Of a Noble Race was Shenkin.*

Allegro moderato

Variation

for

Cres: f

This old Heroic Song was [illegible] general favourite at one time, that it was written in English, Welsh, Latin, Greek, & Hebrew.

Cynghan-sail Cymry. — The Welsh Ground.

Maestoso

Variation 1st.

Varia: 2d.

Varia: 3d.

Varia: 4th.

Varia: 5th.

Varia: 6th.

Varia: 7th.

Varia: 8th.

The famous PURCELL admired this Welsh Ground so much, that he imitated it in a Catch

Varia: 9th.

Varia: 10th.

Varia: 11th.

Varia: 12th.

Varia: 13th.

Varia: 14th.

Varia: 15th.

Varia: 16th.

Tutti

Varia: 17.th

Varia: 18.th

Varia: 19.th

Varia: 20.th

Varia: 21.st

Varia: 22.d

Varia: 23.d

Varia: 24.

Or Murpeggio

Croefaw Gwraig y Tŷ.— The Welcome of the Hostefs.

Cheerful

Blodau Llundain.— The Flowers of London

Exprefsive and Slow

Hoffedd Modryb Marged.— Aunt Margaret's Favourite

A Jigg

Variation

End with the Subject

Cnott y Coed — The Wood-bunch.

Query, the Miſsletoe Buſh.

Poco Allegro

Dilyn Serch — The purſuit of Love.

Cantabile

Syr Harri Ddu* — Black Sir Harry.

Amoroſo

Hûd y Bibell — The Allurement of the Pipe.

Affettuoſo

* Black Sir HARRY, or HENRY SALISBURY, of the Family of Llewenny in Denbighſhire, lived in the latter part of the 14th Century. A Picture of that warrior, clad in black armour is ſtill preſerved in the Gothic Hall at Llewenny.

Gadael y Tîr* — *Leaving the Land.*

Affetuolo

Er a wel-ais dan y ſer, O lawnder glew-der gwledydd, O

gwrwlla, a gwyr iw drîn, A gwîn ar fîn a-von-ydd: Go-reu bir, a go-reu bwyd, a ranwyd i Feirionydd

*This Tune, whoſe Title is LEAVING THE LAND, implies the departure of the Britons from their native Country, either in marching to War, or emigrating to Ireland, or Armorica. The words now adapted to it are modern; ſee page 67

Y Fwyna 'n fyw. — *The kindeſt Fair alive.*

Adagio Affetuoſo

Hela'r yſgyfarnog. — *Hunting the Hare.*

Allegro ma non troppo.

Y-Stwffwl. — *The Deer-Graſper.*

Moderato

Moderately

Bloduw'r Dyffryn. — *The Flowers of the Vale.*

Expreſsive

Cwynfan Brydain. — *The Lamentation of Britain.*

Very flow and Pathetic

A Cantabile

Erddigan Dannau.—The Harmony of the Strings.

With
Expreſsion

fz

Dadl Dau.—Flaunting two.*

This Tune is commonly ſung by two perſons, who anſwer and contend with each other in extemporary themes; ſomewhat in the manner of a Catch.

Cheerful

Mae nhw'n dweu - dyd na chai fa - wr, gi - da gwawr o gow - aeth;

Bôd - lon yd - w - i os cai'r Fûn, fôd heb yr ûn gein- - iog - werth.

To be anſwered by the other

Hwi d'ac-cw hî! Hwi d'ac-cw hi! a hwi d'accw hi'r lân E- - neth.

Anſwer'd

hwi d'ac-cw hi! hwi d'ac-cw hi! a hwi d'ac-cw hi'r lân bryd - ferth.

He that r[illegible]ings the following stanza; except where 'tis repeated by the former.

Eis - - tedd ar - i - un me - - ddai rhai, mae hyn - ny'n fai gwn wei - - thiau;

Eif - - iau 'nod yn lân - ach dyn, a ddaeth im her-byn in - - nau.

Anſwer'd

Hwi d'ac-cw hi! hwi d'ac-cw hi! a hwi d'ac-cw hi'r lân E- - - neth!

Anſwer'd

hwi d'ac-cw hi! hwi d'accw hi! a hwi d'ac-cw hi'r lân ben - - blêth.

Var.2d

Quick

Var 3

Hai Down. Come let us go.

& 173

A Druidical Tune: see Page 128.

Slow

hr

Original Engri. An Ould Irish or Welch Ballad

Sym.

Caſtell Towyn.* — Towyn Caſtle.

Majeſtic

* There are no remains of a Caſtle viſible at preſent, only a hill near Towyn Merrionnydd that ſtill retains the name of Bryun-y Gaſtell, or Caſtle Hill.

Sawdl y Fuwch. — The Cow's Heel.

Slow

Cellylon Rhyngtonog. — Galloping Jig.

A Jig

Variation 1ſt

Var: 2.

Var: 3.

Var: 4.

P

Var: 5.

F

Var: 6.

f

Fr. Eccs-laris. The Nightingales Song.

From a Manuſcript.

With Expreſsion

P

F

P

The ſame Air, as it is uſually played now in Wales

P

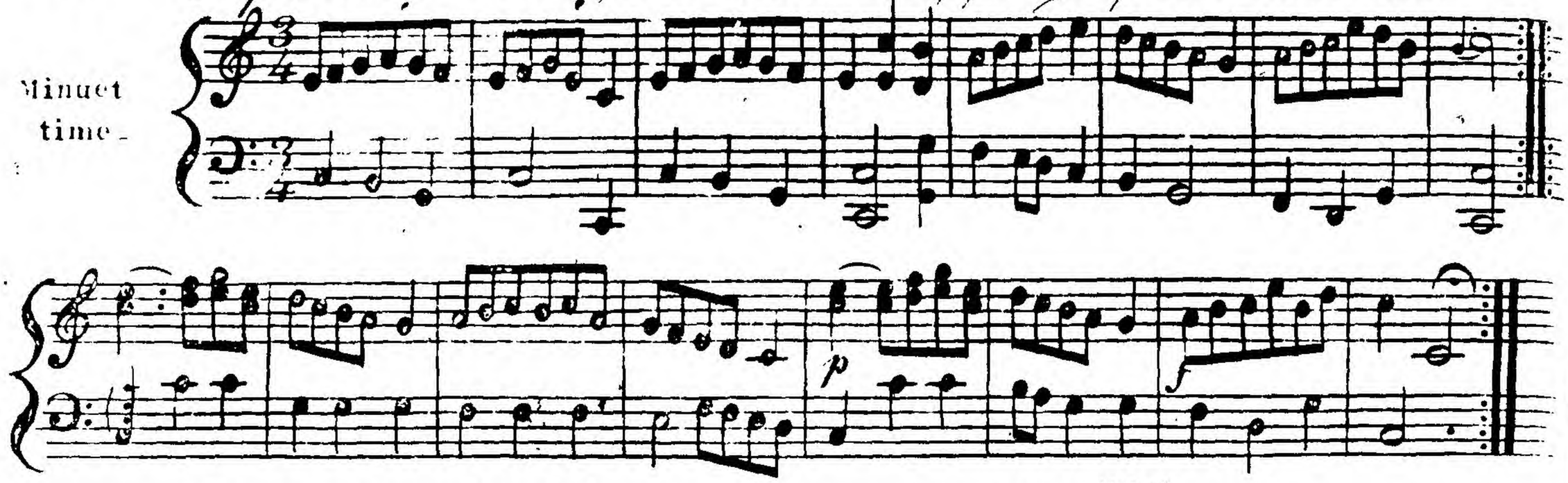
F

Variation

f

Dijéuned y Gwragedd. — The Dressings of the Nash-ub.

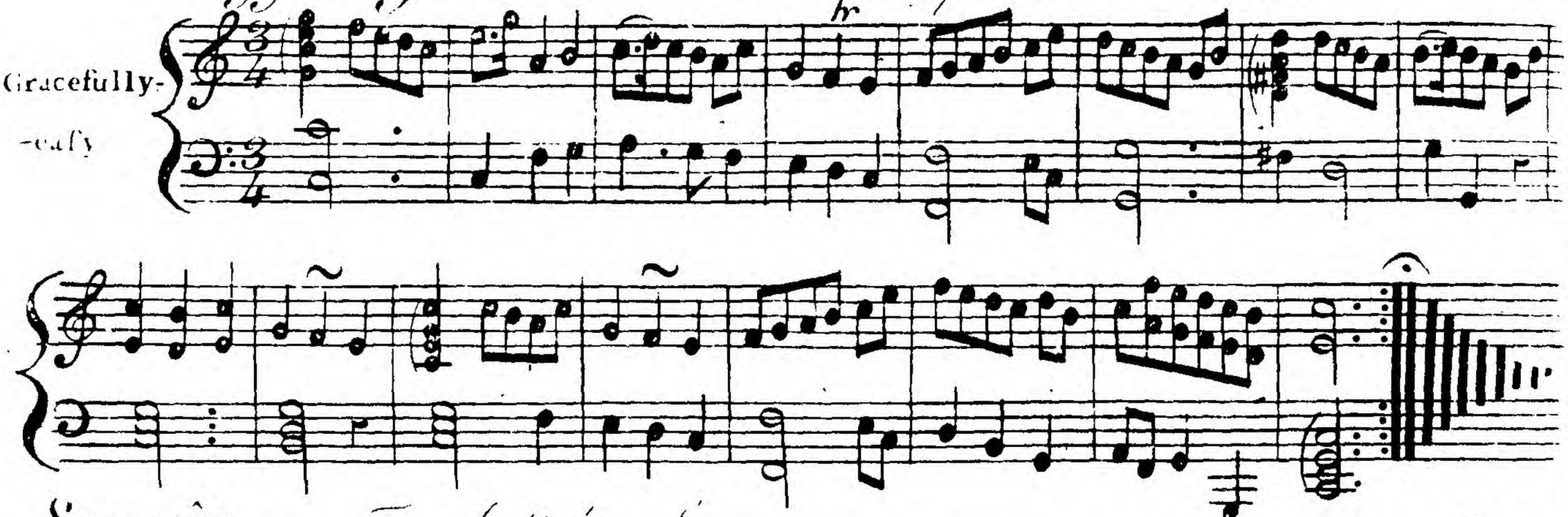
Minuet time.



Plygiad y Bedol. — The Fold of the Horse-shoe.

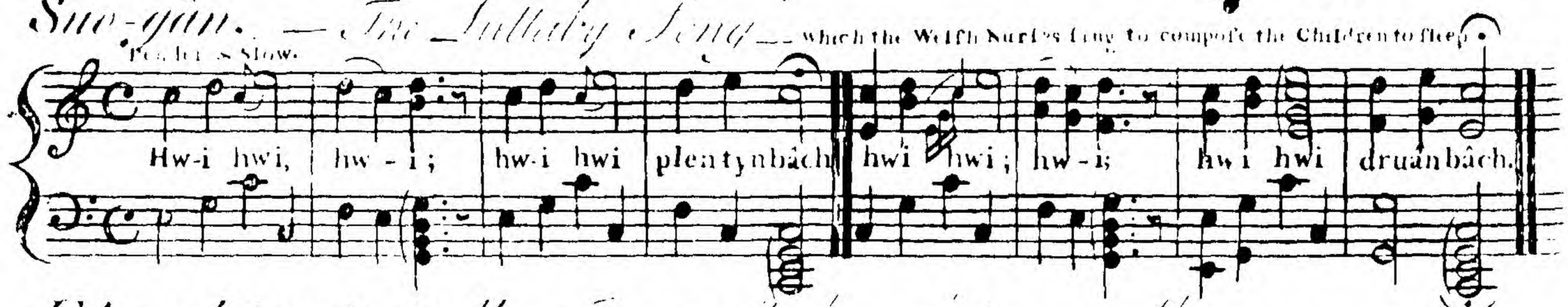
Gracefully-

-eafy



Siw-gân. — The Lullaby Song — which the Welsh Nurses sing to compose the Children to sleep.

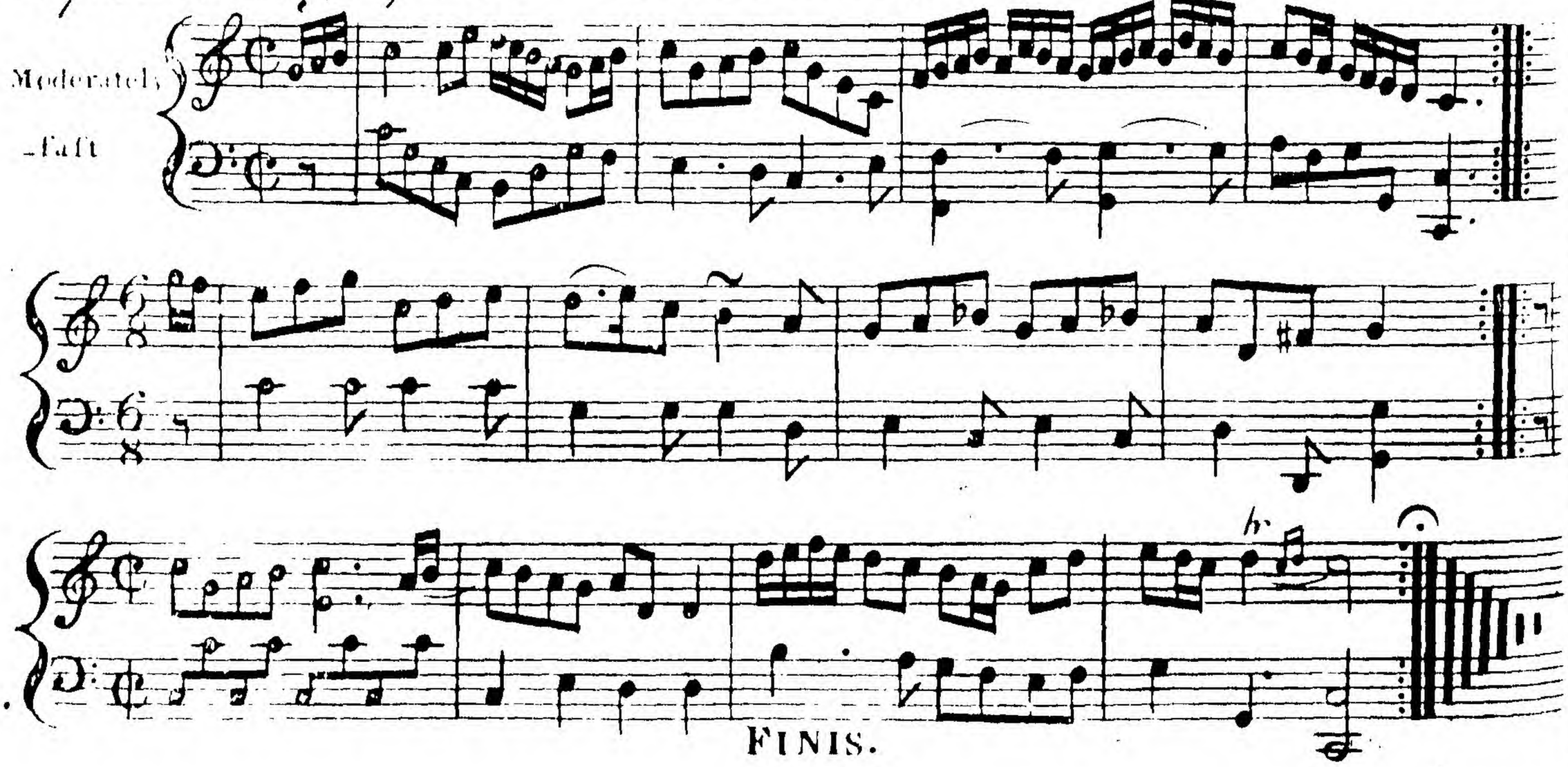
Pretty Slow.



Dijéuned trwy'r fwell. — The Second thro' the Fold.

Moderately

-Fast



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